



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



THE MUSEUM AND THE SCHOOLS

THE MUSEUM AND THE DESIGNER

THE chief asset of a designer is Good Taste — without which all specific knowledge of historic styles, of characteristics of materials, of structural requirements, necessary as it may be, never produces work which is more than commonplace and without distinction. Good Taste can be inculcated by words, can be imparted by traditions, but the surest method by which it can be obtained is by constant association with objects in which it already exists. In the past these objects were gradually assembled in the surroundings of the powerful and wealthy; in the present, methods of reproduction and ease of transportation have made it possible that almost every class of the community may possess objects which until the last few centuries were only to be obtained by the acknowledged leaders of the people. As a natural result, discrimination in regard to merit is often overcome by desire for display. The taste of the individual untrained by association with the best, is more than satisfied with the worst. Training in good taste is therefore essential, and the collections of Art Museums are of very great benefit in this respect, for while Ethnological and Archaeological Museums display everything which relates to the history of man, the Art Museum shows or should show only the best art of periods and people. The objects have been sifted by selection, not only by the creators but by the collectors and exhibitors.

The great museums are more and more eliminating all inferior work from their

exhibits and declining all but the best. As a result, there is no better school for developing good taste than association with the objects in the museum. For the designer the wealth of material in the Metropolitan Museum is a treasure trove. Apart from the exquisite laces, the rich textiles, and the wealth of tapestry, there are collections of pottery, metal, armor, wood carving, inlays, stained glass, furniture, fans, etc., which are worthy of the most careful study. The rooms filled with examples of the subtle and difficult styles of the eighteenth century in France, are a revelation to the student with only the knowledge of the so-called styles of the Louis as exemplified in modern imitations, and there is no other collection where delicacies of difference can be so readily compared. The Persian faience rooms are an example of subtle color and beauty of glazes which should stimulate the modern potters. And in many of the cases, the bronzes, ceramics, glass, and embroideries are assembled with such an appreciative sense of color relations, that decorators would do well to spend careful study upon such excellent achievement. Here before the public is offered for their study, and especially for the study of the designer, work of so much beauty that association with it cannot fail to develop good taste, work which has been sifted through the centuries until the dross is no longer in it, and which has been assembled with appreciative care, with the experience and good taste of skilled men.

The advantages of these examples of art cannot be too highly esteemed by designers in every craft.

C. HOWARD WALKER.